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Mr. Sidney Lee's *The French Renaissance in England* is a type of it. The Renaissance, we are in the habit of thinking, was, in essence, the rebirth of Greek thought, showing once more its eternal power to orient the chaos of men's outlook upon life. There was intoxication in those ideas; they swept men and nations into brilliant excesses. If we should read Mr. Lee's book with the hope of revivifying our sense of the power of that thought, we should come away doing Mr. Lee an injustice, believing his sense of the Renaissance to have been, that in France it consisted largely in writing couplets, and in England, largely in making unacknowledged imitations of them. For the matter of the book is the exhaustive repetition of a theme of which this may serve as an example:

"Marot's appeal—

Escoute un peu, de ton vert cabinet,
Le chant rural du petit Robinet—

sounds oddly in Spenser's rendering:

Hearken awhile from thy green cabinet
The rural song of careful Colinet."

Such criticism, however, would be unfair to Mr. Lee. He was not trying to deal with the Renaissance literature in its relation to human life, nor with the rebirth of clarifying ideas. His only purpose was to make a statistical presentation of certain external parallelisms and imitations in the literary documents of a certain period that happens to have been called (for, to him, irrelevant reasons) the Renaissance. Scientific literary history makes no pretense to concern itself with the human significance of the material with which it deals.

To compare Mr. Brooke's volume with Mr. Lee's is, in one respect, not quite fair. Both books belong to the same class; both deal with documents rather than with humanity: but *The Tudor Drama* is written in a style immeasurably better than that of *The French Renaissance in England*. Documents and statistics may be dry, but they have to be dealt with by somebody, and there are ways of dealing with them that go far to relieve them of the worst of their dryness. They can be talked about with urbanity and liveliness of spirit, and they can be organized into clarifying relationships. Both of these virtues exist in Mr. Brooke's treatment, and will make *The Tudor Drama* a valuable book in the hands of the student interested in the technical aspects of the dramatic history of the period.

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High-School Exercises in Grammar. By MAUDE M. FRANK. New York:
Longmans, Green & Co., 1911. Pp. viii+198. \$0.75.

The problem which presents itself in the preparation of a high-school text for the review of English grammar is that of securing brevity with adequacy of treatment. The question of interest, primarily the teacher's problem, depends, so far as the text is concerned, upon the subject-matter employed for purposes of analysis and upon the lucidity of presentation. Grammar review, even at best little less than drill-work, must ever be regarded as the bane of teacher and pupil alike. Imposed as a penance for past neglect, it must remain a subsidiary subject, taught with all the rigor of concentration and economy of effort that belongs to intensive study.

The present book is well designed to teach the forms and constructions of the language with the least expenditure of time and energy on the part of the student. This text consists of twelve chapters, into which are compressed the definitions and the applications of the laws of grammatical relation, affording not only a review, but a further development of the course taught in the elementary school. Compactness of treatment, together with comprehensive range, is secured by the method of relating the different topics by means of cross-references. Rich in illustrative material and in exercises for analysis, the manual is never a mere rule-book for cramming purposes. The chapter devoted to words employed as different parts of speech and to miscellaneous examples for advanced work is well calculated to foster a live interest in the function of language. On the whole, the book ought to meet the requirements of a high-school course in grammar as adequately as any text that could be devised.

New Composition and Rhetoric for Schools. By ROBERT HERRICK and L. T. DAMON. Chicago: Scott, Foresman & Co., 1911. Pp. 508.

A comprehensive review of the new revision of a textbook so well known as is Herrick and Damon's *Composition and Rhetoric for Schools* would be a thankless task. The many teachers who have found the original text well suited to their needs will welcome *New Composition and Rhetoric* with increased approbation; while those who objected to the general arrangement of the earlier book, and regretted the absence of a more formal treatment of the kinds of discourse, will find the later text serviceable by reason of a readjustment of parts and a somewhat more suggestive presentation of the various types of discourse. The present arrangement, for example, includes the chapter on grammar in Part I, so as to furnish early opportunity for review, and presents the elements of composition so as to afford progress from an elementary to an advanced treatment of the whole composition, the paragraph, and the sentence, reversing the order of the elements in the more advanced stages of study.

The author's insistence upon the sentence and the vocabulary as the primary units of style is open to the objection that both are too fragmentary, whereas the paragraph, more serviceable than the essay because less cumbersome, as a structural unit, is, it would seem, best adapted to study, its limits being "the greatest consistent with simultaneous comprehension." The lesser articulations of structure—that is, the sentence and the elements within the sentence, and the minutiae of composition generally—find their justification, not as entities in themselves, but as structural units of a larger organic whole. Expression is primarily a matter not of sentence-units, but of the development of thought-units progressing through a coherent sequence of ideas. The student's inability to grasp structural unity is probably due, in large measure at least, to the practice of centering attention upon word and phrase groups rather than upon paragraph or topic groups. It should be added, however, that the emphasis laid upon the sentence and the word represents the authors' conscious endeavor not to neglect what they regard as essential in acquiring command of English. The English sentence and the English word first attended to, the authors give due attention to the paragraph and the essay groups.

The exercises supply much fresh material for teacher and pupil to work with, and the illustrative selections are suggestive and interesting. Taken as a whole, the *New Composition and Rhetoric* is characterized by simplicity and lucidity of presentation, orderliness in organization, and comprehensiveness in treatment.